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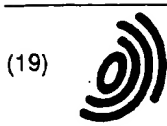
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(54) **Method for cross-device color calibration and enhancement using explicit constraints**

Verfahren zur Farbbildkalibrierung und -verbesserung zwischen Vorrichtungen mit expliziten Beschränkungen

Procédé de calibrage et amélioration de couleur entre des dispositifs utilisant des contraintes explicites

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(56) References cited:  
**EP-A- 0 546 773** **EP-A- 0 565 283**

**EP 0 611 231 B1**

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## Description

**FIELD OF THE INVENTION**

5 [0001] The present invention relates to the field of digital image processing and more particularly to color calibration and color enhancement for digital imaging systems. It consists of a method for mapping colors in one color space to colors in another color space. Explicit constraints are applied to specify the color mapping for some subset of the colors.

**BACKGROUND OF THE INVENTION**

10

[0002] For color digital imaging systems, each step of the imaging chain (original scene, image capture, image storage, image transmission, soft display, hard copy display, etc.) will, in general, have different color spaces, as well as different color gamuts. Typical color spaces would include device-dependent spaces such as RGB, CMY, and CMYK or device-independent spaces such as CIE tristimulus (XYZ), CIELAB, and CIELUV. The term color gamut is generally used to refer to the range of colors which can be represented and/or displayed at some particular stage in the system. The color gamut of a display device may be quite different from the gamut of the image capture device and/or the gamut of colors in some original real world scene. Additionally, the gamut of colors which can be displayed with one device may be substantially different from the color gamut of some other device. For example, consider Fig. 1 which illustrates the color gamut of a typical RGB color video monitor, as compared to the gamut of a Kodak XL7700 color printer. The plot shows a slice through the gamuts in CIELAB color space at a lightness value of  $L^* = 50.0$ . The area of overlap for the two gamuts indicates the colors which can be produced on both devices. The regions which are inside only one of the curves represent colors which can be produced on one device, but not on the other. The color values which are outside both curves cannot be produced by either device. For this example, it can be seen that the video monitor can produce much more saturated blues than the thermal printer at this lightness level, but the thermal printer, on the other hand, can produce more saturated yellows.

[0003] In many applications, it is necessary to take color image data which exists in one color space and map it into a different color space. Because of the differences in the color spaces and the color gamuts of various devices, several problems arise in this process. The first one is the matter of color calibration. That is, how do you specify the color on one device so that the perceived color matches that of another device. For example, one might have an image which is displayed on a video monitor and would then like to create a print which has the same perceived color reproduction. This problem is essentially one of transforming from one device-dependent color space to another. In the example just given, this would involve transforming from the monitor RGB space to the printer CMY(K) space. If all of the colors in the image are in the overlap region of the two color gamuts then this transformation is relatively straightforward and can be done using techniques such as multi-dimensional look-up-tables (see: W. F. Schreiber, "Color Reproduction System," U. S. Patent 4,500,919 (February 19, 1985)).

[0004] However, if some of the colors in the input color space are outside of the gamut of the output color space, the problem is somewhat more complicated. The question then becomes what should be done with the out-of-gamut colors. Several different methods to handle this problem have been suggested in the past. Some of the more common approaches have been to maintain the hue angle and lightness for the out-of-gamut colors and clip the saturation to the gamut boundary, or to somehow compress the gamut so that the input color gamut fits within the output color gamut, for example, see R. S. Gentile, E. Walowit and J. P. Allebach, "A comparison of techniques for color gamut mismatch compensation," J. Imaging Technol. 16, pages 176-181, 1990. For many kinds of images, such as photographic scenes, the saturation clipping approach may yield acceptable results because very few out-of-gamut colors will occur. However, for other types of images, such as computer generated presentation graphics, a large percentage of the colors may be outside the gamut. This is due to the fact that saturated colors are very appealing for many kinds of graphics such as pie charts, and slide presentations, etc. Using an approach which clips the saturation or compresses the gamut may yield quite unacceptable results due to the fact that the resulting images will be noticeably lower in saturation, i. e., the colors will appear to be more pastel, and will have less "snap". As a result, different techniques are necessary to map the input color gamut into the output color space. Since this involves modifying the colors in the image, rather than simply matching the colors from one device to another, this falls into the category of "color enhancement."

[0005] In addition to addressing the reproduction of out of gamut colors, color enhancement can also include other forms of color transformation. For example, one might want to boost the saturation of a hazy image, adjust the hue of an object in the image, or increase the color contrast between different objects in the image. Different color enhancement methods include using combinations of matrices and one-dimensional look-up tables, for example see: Robert P. Collette, "Color and tone scale calibration system for a printer using electronically generated input images," U. S. Patent 5,081,529, Jan. 14, 1992, and global gamut mapping techniques, for example see K. Spaulding, R. Gershon, J. Sullivan, and R. Ellson, "Method and Associated Apparatus for Transforming Input Color Values in an input Color Space to Output Color Values in an Output Color Space", U. S. Patent US-A-5,583,666, published 10. Dec. 1996. With

any of these approaches, specifying a mapping that has the desired effect on the saturated colors without having undesirable side effects on other colors can be quite difficult or even impossible. For example, skin tones which might occur in the image might end up turning greenish, etc.

[0006] EP-A 0 546 773, filed 04.12.92, and having a priority date of 11.12.91, entitled: Graphical user interface for editing a palette of colours, discloses a graphical user interface for interactively editing a palette of colors in response to signals from a user. The interface provided for storing a plurality of colorimetrically measured colors representing the display gamut and the gamut of one or more of target hardcopy output devices. When the user moves a color from inside a target gamut to outside the gamut, a gamut constraining process prevents the color from being moved beyond the boundaries of the gamut. Modifications to palette colors are stored for future use.

[0007] EP-A 0 565 238, filed 26.03.93, and having a priority date of 29.03.92, entitled: Apparatus and method for tone and color reproduction control, discloses a method for employing an existing color space a color independent color space including the steps of calibrating a color transformation unit to transform a first color processing device-dependent digital representation of a color image generated by a first color processing device into a first device-independent digital representation within an existing color space and calibrating the color processing device-dependent digital representation of the color image generated by a second color processing device into a second device-independent digital representation within the existing color space, wherein the first and second device-independent digital representations of the color image are substantially identical with the limitations of the first and second color processing devices.

[0008] This invention addresses a method for mapping (transforming) one color space into another by explicitly specifying the mapping for some subset of the points within the color space and for determining the remaining unconstrained points according to a defined mapping strategy.

#### **SUMMARY OF THE INVENTION**

[0009] This invention, as defined in claims 1 and 6 consists of a method and apparatus for mapping one color space to some other color space to apply a desired color calibration and/or color enhancement strategy. The method broadly involves a two step process: 1) constraints are applied to some subset of the points in the input color space explicitly specifying the mapping into the output color space; 2) the remainder of the points are then mapped according to a defined mapping strategy. The mapping strategy used in the preferred embodiment is based on a computer graphics geometric morphing technique.

[0010] From the foregoing it can be seen that it is a primary object of the present invention to provide an improved method for transforming an input color gamut to fit within an output color gamut.

[0011] The above and other objects of the present invention will become more apparent when taken in conjunction with the following description and drawings, wherein like characters indicate like parts.

#### **BRIEF DESCRIPTION OF THE DRAWINGS**

[0012] Figure 1 is a plot showing the difference between the color gamuts for a typical video monitor and a Kodak XL7700 thermal printer at a lightness of  $L^* = 50.0$ .

[0013] Figure 2 is a block diagram of a general color mapping algorithm where the output color values are a function of all of the input color values.

[0014] Figure 3 is a block diagram of a typical color mapping sequence.

[0015] Figure 4 is a flow chart illustrating the method of the invention.

[0016] Figure 5 illustrates several different types of constrained point subsets. A) is a point constraint, B) is a line constraint, C) is a surface constraint, and D) is a volume constraint.

[0017] Figure 6 is a block diagram of a geometric morphing algorithm for color mapping.

[0018] Figure 7 is a cubic lattice of nodes.

[0019] Figure 8 is a diagram of a lattice node showing spring connections to its nearest neighbors and second-nearest neighbors.

[0020] Figure 9 is a plot showing the mapping of colors in the input video monitor gamut into colors in the Kodak XL7700 printer gamut using color mapping functions generated with the preferred embodiment of this invention at a lightness of  $L^* = 65.0$ .

[0021] Figure 10 is a plot showing the mapping of colors in the input video monitor gamut into colors in the Kodak XL7700 printer gamut using color mapping functions generated with the preferred embodiment of this invention at a hue angle of 330 degrees.

[0022] Figure 11 is a cut-away perspective view of an input RGB color space segmented into three subsets.

## Detailed Description of the Invention

**[0023]** The present invention consists of a method and apparatus for transforming input color values in an input color space to output color values in an output color space. For example, it may be desired to convert from monitor RGB values to CMY(K) values for some thermal printer. Due to desired color enhancements, or because of the mismatch that may exist between the color gamuts for the different devices, it may be necessary and/or desirable to perform the conversion in such a way that colorimetric accuracy of some or all of the colors is not preserved. Using conventional approaches, it is difficult to specify a mapping function which has the desired effect on certain colors without having undesirable effects on other colors. For example, a mapping which produces more saturated primary colors may change the hue of skin tones in the image. This invention solves this problem by exactly constraining the color mapping for a subset of the color values and using some specified color mapping algorithm to specify the remaining color values in some smooth fashion. It is therefore possible to simultaneously perform various kinds of color enhancement on various subsets of the input color space, while maintaining colorimetric reproduction of other subsets of the input color space. Similarly, global color enhancement strategies, or conventional gamut mapping strategies can also be performed within this framework by constraining the color mapping for the appropriate subset of the input color space. This approach, therefore, can be used to implement any kind of color conversion or color enhancement strategy.

**[0024]** Figure 2 illustrates a generalized color mapping function 20 which transforms multi-channel input color values in an input color space denoted ABC (where ABC could represent RGB, CMY, CMYK, XYZ, CIELAB, etc.) into multi-channel output color values in an output color space denoted DEF. The output color space may or may not be a different color space than the input color space. In general, the input and output color spaces will be specified by three color values, but in some cases there may be additional values, such as for CMYK color spaces associated with color printers.

**[0025]** Depending on the application, the color transformation may go directly from the input color space to the desired output color space, or may involve a multiple stage process with some intermediate color space(s). Figure 3 illustrates the case of transforming from a monitor RGB space to some printer CMY space using CIELAB as an intermediate color space. The first stage in this sequence involves converting the RGB input color values to corresponding CIELAB input color values using an input device model 22. CIELAB output color values are then calculated using the color mapping function 24. Finally, the CIELAB output color values are converted to CMY output color values using an output device model 26. Each of the color conversion stages in this sequence could consist of analytic functions (continuous, or piecewise), or multi-dimensional look-up tables. The present invention is capable of being incorporated into any of the color conversion stages. Additionally, several stages could be combined to form a single stage which could incorporate the present invention.

**[0026]** The color transforming method embodied in this invention consists basically of a two step process. First, constraints are applied to some subset of the points in the input color space explicitly specifying the mapping into the output color space. Second, the remaining unconstrained points in the input color space are then mapped according to a defined mapping strategy.

**[0027]** Figure 4 illustrates in detailed block diagram form the methodology of the present invention. Models of an input and an output color space, 104 and 106, are formed for an input color space 100 and an output color space 102, respectively, to relate input and output color values to color values in a standard color space. Box 108 forms subsets of input color values by grouping them based on a common property, such as flesh tones, or purpose, such as a single object in a scene. In Box 110 each of the subsets formed in box 108 is assigned a color transform. The color transform maps points in the input color space to points in the output color space according to a selected strategy and with inputs of the modeled color spaces 104 and 106. Strategies include, but are not limited to colorimetric reproduction, photographic reproduction, and color enhancements. In Box 112 the remaining color values are grouped into a set. In Box 114 the set of color values formed in Box 112 are transformed in a fashion which preserves color continuity between the subsets transformed in Box 110 using inputs of the modeled color spaces 104 and 106. The product of the operations of Box 110 and 114 form a transform 116 for the set of all colors in the input color space.

**[0028]** The first step of the process is the specification of the color mapping from the input color space to the output color space for a subset of the colors that will be constrained in the mapping process. The particular subset of colors that is constrained, as well as the color mapping strategy for those colors, will depend on the specific application. The subset of constrained colors might correspond to the color calibration data available, or might reflect a particular color enhancement goal. For some applications, one might want to constrain the mapping for the neutral tones and the primary colors. For other applications, one might want to constrain saturated colors, or colors which are important for photographic images such as skin tones, sky colors or grass colors. For the various subsets of colors, several color mapping strategies could be used such as colorimetric matching, a model of the photographic process, or some enhancement strategy such as the method described by Spaulding et. al. (U. S. Patent US-A-5 583 666).

**[0029]** Various color mapping strategies can be applied to different subsets of colors. Figure 5 shows several different classes of subsets of constrained colors. Figure 5(A) illustrates a point constraint. This could be used to constrain the color reproduction of a single color such as a skin tone, or a corporate trademark color, such as Kodak trade dress

yellow. Figure 5(B) illustrates a line constraint. This could be used to constrain a shadow or highlight a series for a particular colored surface, or to constrain colors on the neutral axis, etc. Figure 5(C) illustrates a surface constraint. For example, this could be used to constrain the surface of the color gamut. Figure 5(D) illustrates a volume constraint. This could be used to constrain the set of all colors with low saturation, or colors within the convex hull of all skin tone colors, etc. It should be understood that other classes or subsets of constrained colors could also be used. For example, if the input color space were a CMYK device color space, a 4-dimensional hyper-volume of constrained colors could be constrained. It is also possible to combine these various constraint classes to form a single constraint set. For example, one might constrain a corporate trademark color using a point constraint, the neutral axis using a line constraint, the gamut surface using a surface constraint, and the colors within the convex hull of all skin tone colors using a volume constraint. Different mapping strategies could be used for each of the different subsets of constrained colors. For example, the corporate trademark color could be mapped to the appropriate Pantone specification, the neutral axis could be mapped colorimetrically, the skin tones could be mapped using a photographic model, and the gamut surface could be mapped using a color enhancement strategy to maximize color saturation.

**[0030]** Once the set of constrained colors, as well as the color mapping strategy for those constrained colors, has been defined, it is then necessary to determine the color mapping for the remaining colors, which correspond to colors outside the set of constrained colors. Several mapping strategies for the unconstrained colors could be used that vary in the complexity of implementation, and the smoothness and acceptability of the results. Some of the simplest strategies would include multidimensional interpolation techniques such as tri-linear, tetrahedral, and basis spline interpolation. For example, see: John R. D'Erico, "Color image reproduction apparatus having a least squares look-up table augmented by smoothing," U. S. Patent No. 4,941,039, Jul. 10, 1990, K. Kanamori and H. Kotera, "Color correction technique for hard copies by 4-neighbors interpolation method," J. Imag. Sci. Technol. Vol 36, pp. 73-80, 1992. Generally, these techniques have been developed for the calibration of a device from experimentally measured data, but they could be adapted to handle the present color enhancement algorithm as well. Another strategy, which is the preferred embodiment of this invention, is to apply computer graphics shape transformation (morphing) techniques (J. Kent, W. Carlson, and R. Parent, "Shape Transformation for polyhedral objects," Proceedings of SIGGRAPH '92, Chicago, July 1992, In *Computer Graphics*, 26 47-54 (1992)) to determine the unconstrained points. This technique allows for points in the input color space to be mapped smoothly and continuously to points in the output color space by the minimization of the value of a cost function which is a function of color differences between nearby color values. The cost function is formulated to maximize local continuity and smoothness in the color mapping function.

**[0031]** Figure 6 illustrates a flow chart describing the cost minimization process used in the preferred embodiment of this invention to determine the final color mapping function. With this method, a lattice of nodes is set up where the coordinates of the node corresponds to the color in the output color space. The coordinates of nodes corresponding to the constrained colors are fixed, while the coordinates of the remaining nodes are allowed to vary. The node positions which determine the local minimum for the cost function are determined using a dynamic process based on a volumetric elastic continuum model. This model can be implemented in discrete form using a system of masses connected by mechanical springs and dashpots. This system of masses, springs, and dashpots is initialized, and then allowed to relax into an equilibrium state. In the preferred embodiment, the coordinates of the nodes in output color space are analogous to the positions of the masses in the physical space for the mechanical model. The network of springs connecting the masses in the mechanical model correspond to the cost function penalizing nonuniform node spacing. The dashpots correspond to the damping process which allows equilibrium to be achieved. In practice, the dynamic process is simulated using an iterative computer algorithm. The final result of the optimization process is a specification of the color mapping for a series of input colors which occur on a fixed lattice. In general, the number of nodes in the lattice will be smaller than the number of points in the input color space. The color mapping for the input color values which occur between the lattice nodes can be determined using standard interpolation techniques such as those described by Schreiber, see "Color reproduction system," U. S. No. Patent 4,500,919, Feb. 19, 1985.

**[0032]** Referring to Fig. 6, the first step in the process of determining the optimized color mapping functions involves the initialization of the data structures and initial conditions. In the preferred embodiment of this invention, a quantized array of input color values is first defined on a regular lattice structure having nodes 64 and connections 62, as shown in Fig. 7. For example, if the input color space is a video RGB space, the nodes in the lattice are each identified with red (R), green (G), and blue (B) values uniformly distributed over the range of the input color values. If the RGB values were in the range of 0 to 255, and there were 52 nodes for each dimension of the lattice, the three node indices would follow the sequence 0, 1, 2, ..., 51, and the corresponding color values would be 0, 5, 10, ..., 255. Each node in the lattice has associated with it a location in the output color space. For example, if the output color space were CIELAB, each node in the lattice would have an associated  $L^*$ ,  $a^*$  and  $b^*$  coordinate. The nodes which are contained in the set of constrained colors are tagged to be fixed nodes, and their coordinates are determined based on the selected color mapping strategy. The initial coordinates for the remaining unconstrained nodes in the lattice can either be set to the color value of the node in the input color space, or can be interpolated and/or extrapolated from a subset of the constrained points.

**[0033]** Continuity and smoothness between nearby color values is desirable for an acceptable color mapping function. In general, the initial node coordinates do not satisfy the continuity and smoothness conditions because of the application of different color mapping strategies for different subsets of constrained colors, and the discontinuities introduced between the constrained and unconstrained regions of the lattice nodes. To restore the desired continuity and smoothness, a cost function is defined per block 52 which is a quantitative measure of the irregularity of the node lattice. The node cost function for each of the unconstrained nodes is defined by analogy to the net force on a mass connected by a system of mechanical springs to nearby masses. In this embodiment, the cost function for each node is a function of the color difference, represented by the lengths 62 and 66, in a standard color space between the node 70 and its nearest and second-nearest neighbor nodes 72 and 64, respectively, in the lattice as shown in Fig. 8. Other embodiments involve the use of a different number or configuration of neighboring nodes. The cost function for each node is, by analogy, the magnitude of the net force upon the corresponding mass imposed by the connecting springs. The magnitude of the force applied by each spring connection is proportional to the difference between the current spring length and the resting distance (zero-force distance). Because the rest lengths of the springs vary smoothly, the lowest cost positions of the masses will also have smoothly varying spacings. In output color space, this will correspond to smoothly varying color differences. The total cost is defined to be the sum of the costs for each of the unconstrained nodes.

**[0034]** In the process of determining the minimum cost node coordinates, the total cost is calculated for the current node coordinates. This total cost is then compared to the convergence requirement per block 54. If convergence has not been achieved, the node coordinates are changed in proportion to the local vector value of the cost function per block 58 and 60. Using the mass and spring analogy, the mass is moved as a function of the net force applied according to conventional mechanical models. When convergence is reached the final node coordinates are recorded and outputted per block 56. The final node coordinates effectively comprise a multi-dimensional look-up table which can then be used to calculate the output color value corresponding to each input color value, subject to the quantization limit of the output device.

**[0035]** As an example, consider the case of mapping the colors on an RGB video display onto a Kodak XL7700 thermal printer. Since many of the colors inside the RGB video display gamut are outside the gamut of colors which can be reproduced on the printer, it is necessary to use a gamut mapping technique to map the input color values to the output color values. Techniques such as that described by Spaulding et. al. (U. S. Patent US-A-5 583 666), can be used to map the input color gamut to the output color gamut, but these techniques may have an undesirable effect on colors such as skin tones which typically should be reproduced colorimetrically. The present invention provides a method for simultaneously specifying the desired color mapping for the highly saturated out-of-gamut colors, while maintaining colorimetric reproduction for other colors such as skin tones. Figures 9 and 10 show slices in the CIELAB color space in which colors in the RGB video gamut are mapped to colors in the output color gamut using a three-dimensional look-up table generated with the preferred embodiment of this invention. The vectors in these plots represent the color difference between the input and output color values for each of the colors in that slice. The tails of the vectors represent the color values for the input video display. The heads of the vectors (corresponding to the diamond symbols) represent the color values for the output printer. In this example, a core region of colors with low saturation was constrained to be reproduced using a colorimetric mapping strategy. The highly saturated colors corresponding to the gamut boundary of the video display device were constrained to be reproduced using the mapping strategy described by Spaulding et. al. It can be seen that the intermediate colors are mapped in a smooth fashion connecting the two constrained regions.

**[0036]** Referring to Figure 11, an RGB input color space 10 is divided into three subsets. Subset 12 is the collection of the most saturated color values. Subset 16 is a collection of relatively unsaturated color values of the type commonly found in photographic scenes. A color enhancement strategy is assigned to subset 12 which performs a mapping of input colors to saturated colors in the output color space. A strategy for mapping input colors to output colors colorimetrically is applied to subset 16. The remaining colors forming subset 14 are mapped in a manner preserving continuity between the subsets 12 and 16.

**[0037]** Appendix A see the last following pages, is a color rendering dictionary for a POSTSCRIPT level 2 implementation of a 3D look-up table for transforming a CIELAB input color space to a CMY output color space. The table was constructed using the method of the present invention and corresponds to the transform 116 in Fig 4. It is to be understood that a large number of look-up table and interpolation table entries have been omitted to simplify the listing. Ellipses have been used to represent the location of omitted entries.

## APPENDIX A

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5

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/KOALA 2 MORPH52 15.CRD <<
/ColorRenderingType 1
/WhitePoint [0.9505 1.0 1.0890] % D65 illuminant
10 /MatrixPQR [ 0.40024 -0.22630 0.00000
              0.70760 1.16532 0.00000
              -0.08081 0.04570 0.91822 ] % Cone primaries for
D65 (Hunt & Pointe
r)
15 /RangePQR [-0.75 2.5 -0.75 2.5 -0.75 2.5]
/TransformPQR [{exch pop exch 3 get mul exch pop exch 3 get
div} bind
                {exch pop exch 4 get mul exch pop exch 4 get
div} bind
                {exch pop exch 5 get mul exch pop exch 5 get
div} bind ]
20 /EncodeLMN [{.9505 div dup 0.008856 le {7.787 mul 16 116 div
add} {.3333333 exp
} ifelse} bind
                {1 div dup 0.008856 le {7.787 mul 16 116 div
25 add} {.3333333 exp
} ifelse} bind
                {1.089 div dup 0.008856 le {7.787 mul 16 116 div
add} {.3333333 exp
} ifelse} bind]
30 /MatrixABC [0 500 0 116 -500 200 0 0 -200]
/EncodeABC [{16 sub 100 div} bind
            {120 add 240 div} bind
            {120 add 240 div} bind]
35 /RangeABC [0 1 0 1 0 1]

/Tf Lut0
<00000000000000000101020203030405050607070809090a0b0b0c0d0e0e
...
efeff0f1f2f3f4f5f6f7f8f9fafbfdfdf>

40 /Tf Lut1
<000000000000000000000101010202030303040405050506060707080809
...
ebedeeeff0f1f3f4f5f6f8f9fafcfdfdf>

45 /Tf Lut2
<000000000000000000010102020303030404050505060607070808090a0a
...
edeff0f1f2f3f4f6f7f8f9fafbfdfdf>
50 /RenderTable [
15 15 15 % Table dimensions
[ % Interpolation table
<0042bf0041a6003f8d043b71053a56003a41003f22003e06003e06003e06
...
257fff257fff257fff257ffff53d9ff54acff4d8cff456aff3334fff
55 2616fff2616>

```



] % End interpolation table

```

      3
5   {KOALA 2 MORPH52 15.CRD /Tf_Lut0 get exch 255.0 mul 0.5 add
   cvi get 255.0 div}
   bind
   {KOALA 2 MORPH52 15.CRD /Tf_Lut1 get exch 255.0 mul 0.5 add
   cvi get 255.0 div}
10  bind
   {KOALA 2 MORPH52 15.CRD /Tf_Lut2 get exch 255.0 mul 0.5 add
   cvi get 255.0 div}
   bind
15  ] % End RenderTable
   >> % End color-rendering dictionary

```

## 20 Claims

1. A method for transforming input color values in an input color space (100) to output color values in an output color space (102), comprising the steps of:

25       a) grouping color values (108) of an input color space (100) according to common properties;  
        b) generating a color transform (110) for each of the groups of step a);  
        c) generating a color transform (114) for any color values that were not included in any of the groups formed in step a); and  
        d) transforming input color values in the input color space to output color values in the output color space using  
30       the combined transforms (116) of steps b) and c).

2. The method according to Claim 1, wherein the groupings of step a) consist of points, lines, surfaces, and/or volumes.

- 35 3. The method according to Claim 1, wherein the common property of step a) is flesh tones or is a common range of hues, saturations, and/or lightnesses.

4. The method according to any of Claims 1 to 3 wherein step b) includes a transform which is either a colorimetric model or a model of a photographic process or a color enhancement strategy.

- 40 5. The method according to any of Claims 1 to 4 wherein the color transform (116) of step c) is formed either by tetrahedral interpolation or by tri-linear interpolation or by basis spline interpolation or by using a volumetric elastic continuum model or by using a colorimetric model.

- 45 6. Apparatus for transforming input color values in an input color space to output color values in an output color space, comprising:

      means (108) for forming one or more subsets of input color values from portions of the input color space;  
       means (110) for assigning a color transform to each of said subsets;  
50       means (112) for forming an additional subset of input color values not included in said one or more subsets;  
       means (114) for forming a color transform for the input colors of said additional subset which preserves continuity with the assigned transforms; and  
       means for transforming input color values in the input color space (100) to output color values in the output color space (102) using the formed and assigned transforms (116).

- 55 7. Apparatus according to claim 6, wherein the means for transforming includes a storage means containing a transform for transforming input color values in an input color space (100) to output color values in an output color space (102) wherein said transform contained in said storage means comprises:

a plurality of transform components with each of said transform components providing a color transform strategy to sets of input color values.

- 5 8. The storage means according to Claim 7 wherein at least one of said plurality of transforms includes a transform which is a colorimetric model.
9. The storage means according to Claim 7 wherein at least one of said plurality of transforms includes a transform which is a model of a photographic process.
- 10 10. The storage means according to Claim 7 wherein at least one of said plurality of transforms includes a transform which is a color enhancement strategy.
11. The storage means according to Claim 7 wherein at least one of said plurality of transforms includes a transform which maintains continuity between the other transforms.

#### Patentansprüche

- 20 1. Verfahren zum Umwandeln von Eingangsfarbwerten in einem Eingangsfarbenraum (100) in Ausgangsfarbwerte in einem Ausgangsfarbenraum (102), wobei das Verfahren folgende Schritte umfaßt:  
  
a) Gruppieren von Farbwerten (108) eines Eingangsfarbenraums (100) nach gemeinsamen Eigenschaften;  
b) Erzeugen einer Farbtransformation (110) für jede der Gruppen in Schritt a);  
c) Erzeugen einer Farbtransformation (114) für alle Farbwerte, die in keiner der in Schritt a) gebildeten Gruppen  
25 vorhanden waren; und  
d) Umwandeln der Eingangsfarbwerte im Eingangsfarbenraum in Ausgangsfarbwerte im Ausgangsfarbenraum unter Anwendung der kombinierten Transformationen (116) der Schritte b) und c).
- 30 2. Verfahren nach Anspruch 1, dadurch gekennzeichnet, daß die Gruppierungen in Schritt a) aus Punkten, Linien, Flächen und/oder Volumen bestehen.
3. Verfahren nach Anspruch 1, dadurch gekennzeichnet, daß die in Schritt a) genannte gemeinsame Eigenschaft Fleischfarbtöne oder einen gemeinsamen Bereich von Farbtönen, Sättigungen und/oder Helligkeitswerten beinhaltet.
- 35 4. Verfahren nach einem der Ansprüche 1 - 3, dadurch gekennzeichnet, daß die Transformation in Schritt b) entweder ein kolorimetrisches Modell, ein Modell eines fotografischen Prozesses oder eine Farbverstärkungsstrategie beinhaltet.
- 40 5. Verfahren nach einem der Ansprüche 1 - 4, dadurch gekennzeichnet, daß die Farbtransformation (116) in Schritt c) entweder durch tetraedrische Interpolation, trilineare Interpolation, Basis-Spline-Interpolation, oder durch Anwendung eines volumetrischen, elastischen Kontinuum-Modells oder eines kolorimetrischen Modells gebildet wird.
- 45 6. Vorrichtung zum Umwandeln von Eingangsfarbwerten in einem Eingangsfarbenraum in Ausgangsfarbwerte in einem Ausgangsfarbenraum mit  
  
- einer Einrichtung (108) zum Erzeugen einer oder mehrerer Teilmengen von Eingangsfarbwerten aus Teilen des Eingangsfarbenraums;  
- einer Einrichtung (110) zum Zuordnen einer Farbtransformation an jede der Teilmengen;  
50 - einer Einrichtung (112) zum Erzeugen einer weiteren Teilmenge von Eingangsfarbwerten, die nicht in der einen oder den mehreren Teilmengen enthalten waren;  
- einer Einrichtung (114) zum Erzeugen einer Farbtransformation für die Eingangsfarben der weiteren Teilmenge, welche die Kontinuität mit den zugeordneten Transformationen wahrt; und  
- einer Einrichtung zum Umwandeln der Eingangsfarbwerte im Eingangsfarbenraum (100) in Ausgangsfarbwerte im Ausgangsfarbenraum (102) unter Anwendung der erzeugten und zugeordneten Transformationen  
55 (116).
7. Vorrichtung nach Anspruch 6, dadurch gekennzeichnet, daß die Einrichtung zum Umwandeln ein Speichermittel

aufweist, welches eine Transformation zum Umwandeln von Eingangsfarbwerten in einem Eingangsfarbenraum (100) in Ausgangsfarbwerte in einem Ausgangsfarbenraum (102) enthält, wobei die in dem Speichermittel enthaltene Transformation

- 5 - eine Vielzahl von Transformations-Komponenten aufweist, wobei jede der Transformations-Komponenten eine Farbtransaktionsstrategie für Gruppen von Eingangsfarbwerten bildet.
- 8. Speichermittel nach Anspruch 7, dadurch gekennzeichnet, daß mindestens eine der Vielzahl von Transformationen ein kolorimetrisches Modell ist.
- 10 9. Speichermittel nach Anspruch 7, dadurch gekennzeichnet, daß mindestens eine der Vielzahl von Transformationen ein Modell eines fotografischen Prozesses darstellt.
- 15 10. Speichermittel nach Anspruch 7, dadurch gekennzeichnet, daß mindestens eine der Vielzahl von Transformationen eine Farbverstärkungsstrategie darstellt.
- 11. Speichermittel nach Anspruch 7, dadurch gekennzeichnet, daß mindestens eine der Vielzahl von Transformationen die Kontinuität unter den anderen Transformationen aufrecht erhält.

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#### Revendications

- 1. Procédé pour transformer des valeurs de couleur en entrée d'un espace de couleur en entrée (100) en valeurs de couleur en sortie d'un espace de couleur en sortie (102), comprenant les étapes consistant à :
  - 25 a) grouper des valeurs de couleur (108) d'un espace de couleur en entrée (100) selon des propriétés communes ;
  - b) générer une transformation des couleurs (110) pour chacun des groupes de l'étape a) ;
  - 30 c) générer une transformation des couleurs (114) pour l'une quelconque des valeurs de couleur qui n'ont pas été incluses dans l'un quelconque des groupes formés à l'étape a) ; et
  - d) transformer les valeurs de couleur en entrée de l'espace de couleur en entrée en valeurs de couleur en sortie de l'espace de couleur en sortie en utilisant les transformations combinées (116) des étapes b) et c).
- 35 2. Procédé selon la revendication 1, dans lequel les groupements de l'étape a) sont constitués de points, de lignes, de surfaces et/ou de volumes.
- 3. Procédé selon la revendication 1, dans lequel la propriété commune de l'étape a) est constituée de tons de couleur chair ou est une plage commune de nuances, de saturations et/ou de luminosités.
- 40 4. Procédé selon l'une quelconque des revendications 1 à 3, dans lequel l'étape b) inclut une transformation qui est soit un modèle colorimétrique, soit un modèle d'un traitement photographique, soit une stratégie d'amélioration des couleurs.
- 45 5. Procédé selon l'une quelconque des revendications 1 à 4, dans lequel la transformation des couleurs (116) de l'étape c) est formée soit par interpolation tétraédrique, soit par interpolation trilinéaire, soit par interpolation de fonction spline de base, soit en utilisant un modèle de continuum élastique volumétrique, soit en utilisant un modèle colorimétrique.
- 50 6. Appareil pour transformer des valeurs de couleur en entrée dans un espace de couleur en entrée en valeurs de couleur en sortie dans un espace de couleur en sortie, comprenant :
  - un moyen (108) pour former un ou plusieurs sous-ensembles de valeurs de couleur en entrée à partir des parties de l'espace de couleur en entrée ;
  - un moyen (110) pour affecter une transformation des couleurs à chacun desdits sous-ensembles ;
  - 55 un moyen (112) pour former un sous-ensemble supplémentaire des valeurs de couleur en entrée non incluses dans lesdits un ou plusieurs sous-ensembles ;
  - un moyen (114) pour former une transformation des couleurs pour les couleurs en entrée dudit sous-ensemble supplémentaire qui maintient une continuité avec les transformations affectées ; et

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un moyen pour transformer des valeurs de couleur en entrée dans l'espace de couleur en entrée (100) en valeurs de couleur en sortie dans l'espace de couleur en sortie (102) en utilisant les transformations formées et affectées (116).

- 5     7. Appareil selon la revendication 6, dans lequel le moyen de transformation inclut un moyen de mémorisation contenant une transformation pour transformer les valeurs de couleur en entrée d'un espace de couleur en entrée (100) en valeurs de couleur en sortie d'un espace de couleur en sortie (102) dans lequel ladite transformation contenue dans ledit moyen de mémorisation comprend :
- 10            une pluralité de composantes de transformation, chacune desdites composantes de transformation procurant une stratégie de transformation des couleurs aux ensembles des valeurs de couleur en entrée.
- 15     8. Moyen de mémorisation selon la revendication 7, dans lequel au moins l'une de ladite pluralité de transformations inclut une transformation qui est un modèle colorimétrique.
- 15     9. Moyen de mémorisation selon la revendication 7, dans lequel au moins l'une de ladite pluralité des transformations inclut une transformation qui est un modèle d'un traitement photographique.
- 20     10. Moyen de mémorisation selon la revendication 7, dans lequel au moins l'une de ladite pluralité de transformations inclut une transformation qui est une stratégie d'amélioration de couleur.
- 20     11. Moyen de mémorisation selon la revendication 7, dans lequel au moins l'une de ladite pluralité de transformations inclut une transformation qui maintient une continuité entre les autres transformations.

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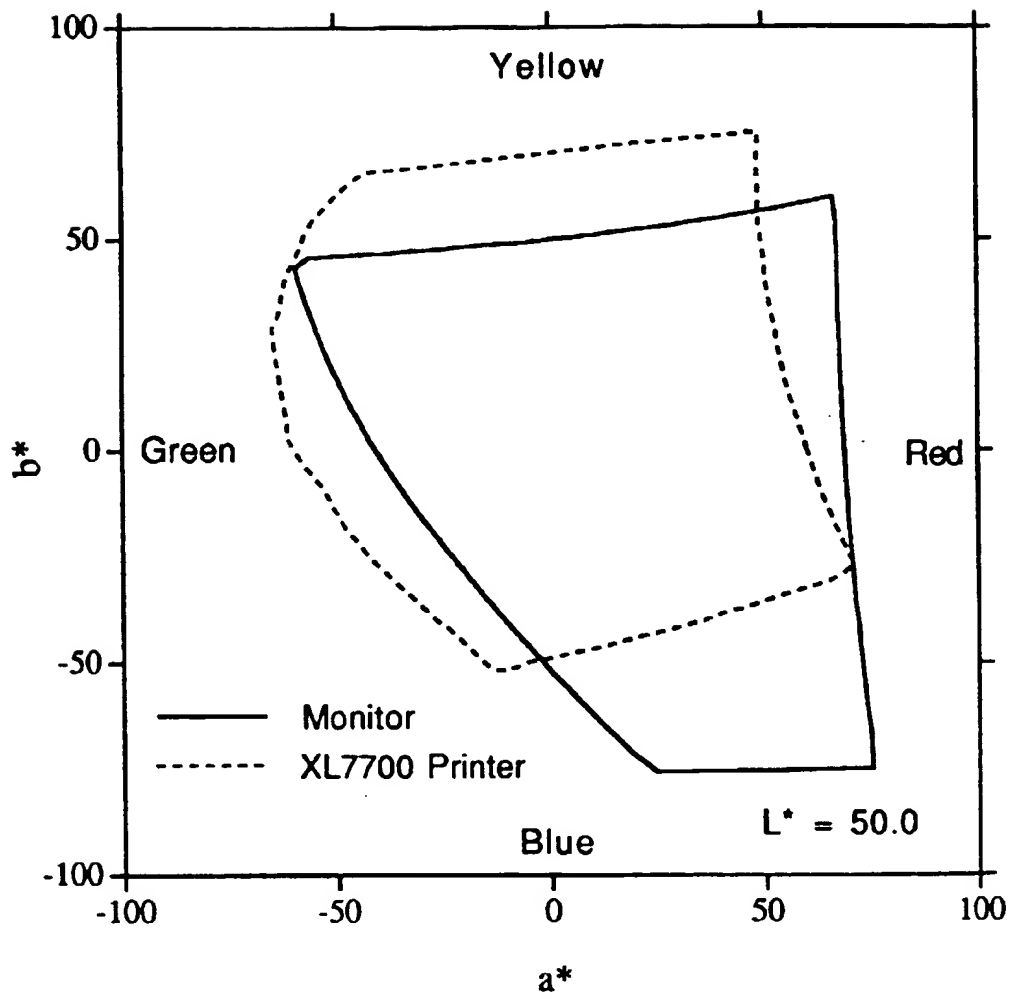


Fig. 1

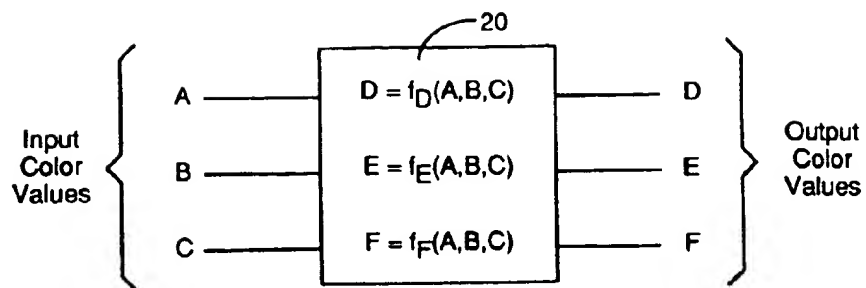


Fig. 2

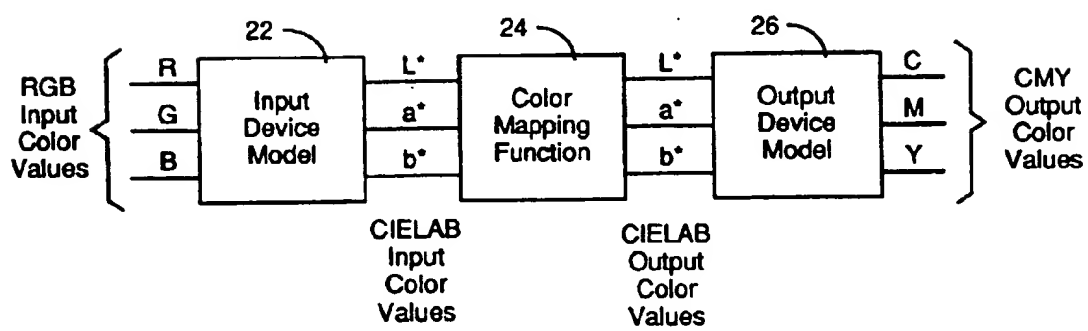


Fig. 3

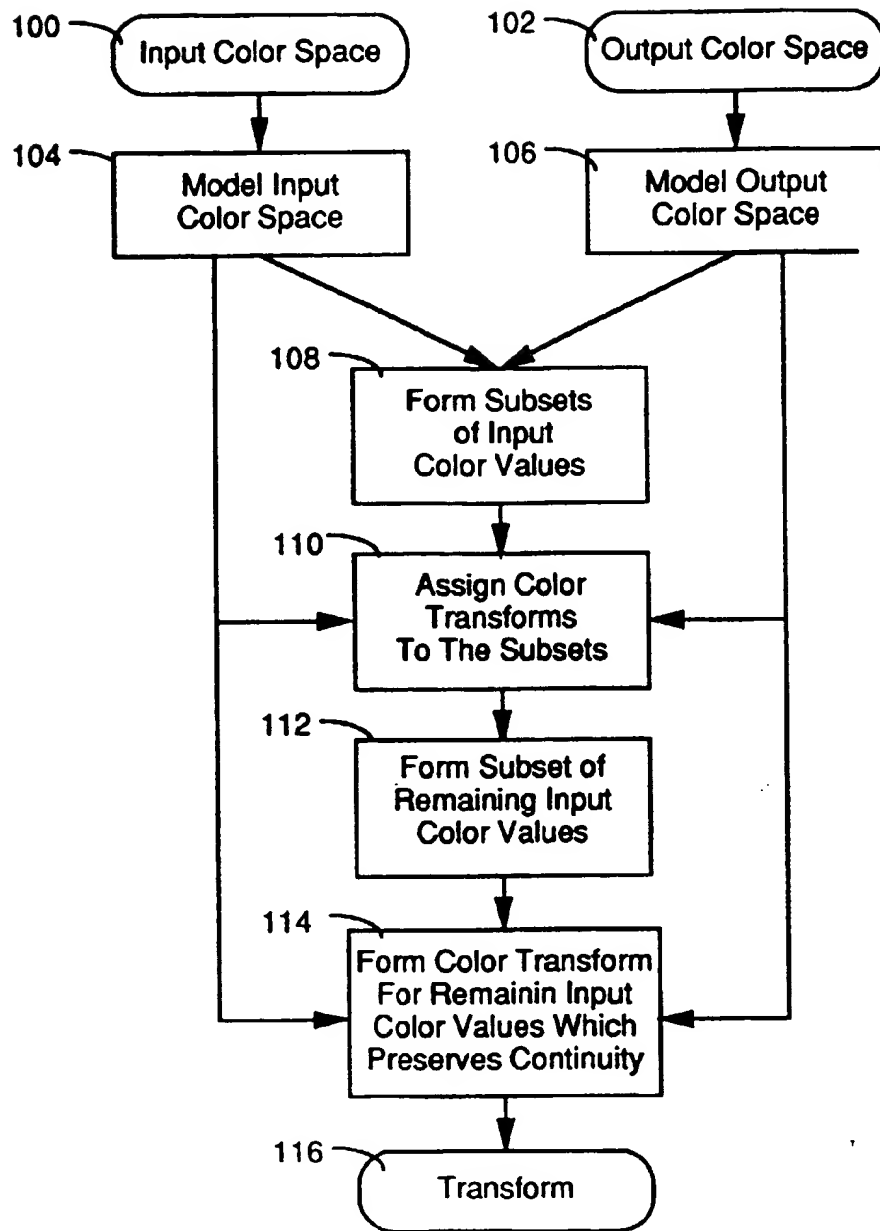


Fig. 4

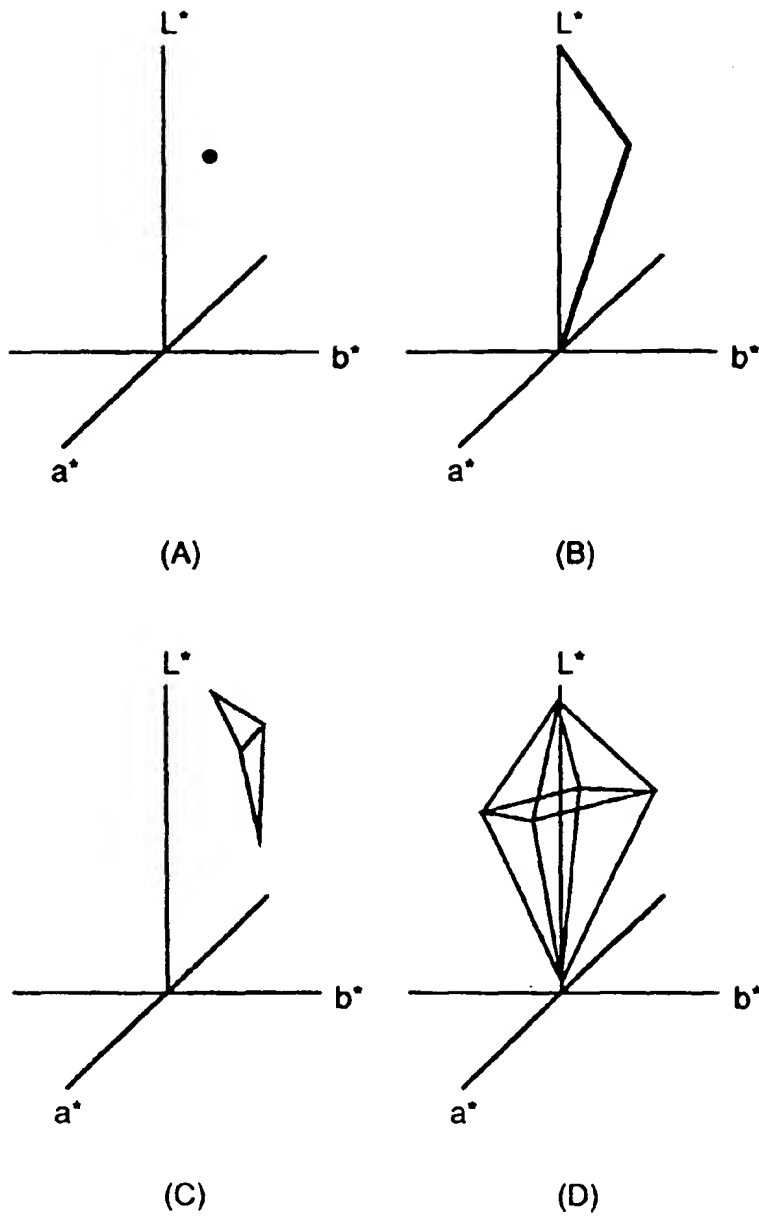


Fig. 5



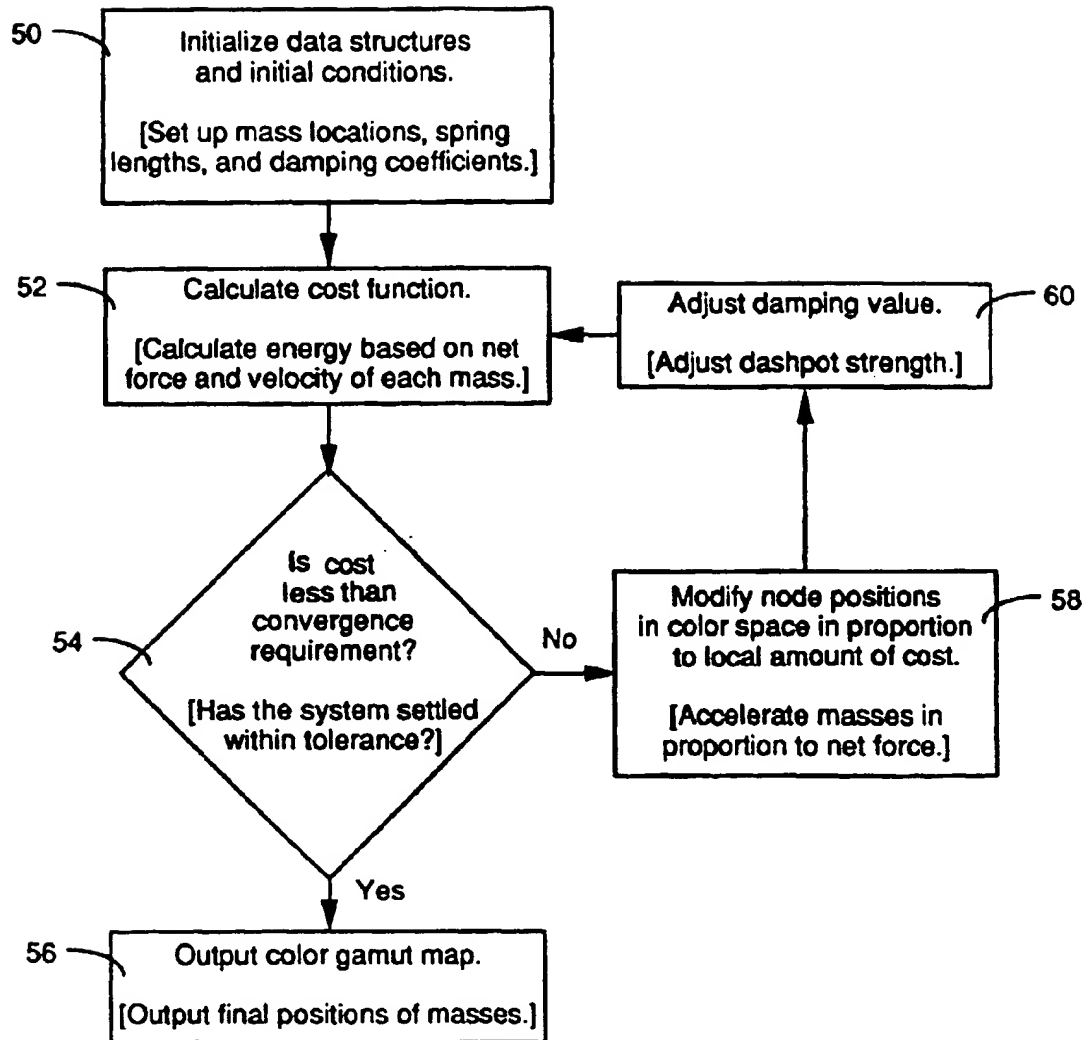


Fig. 6

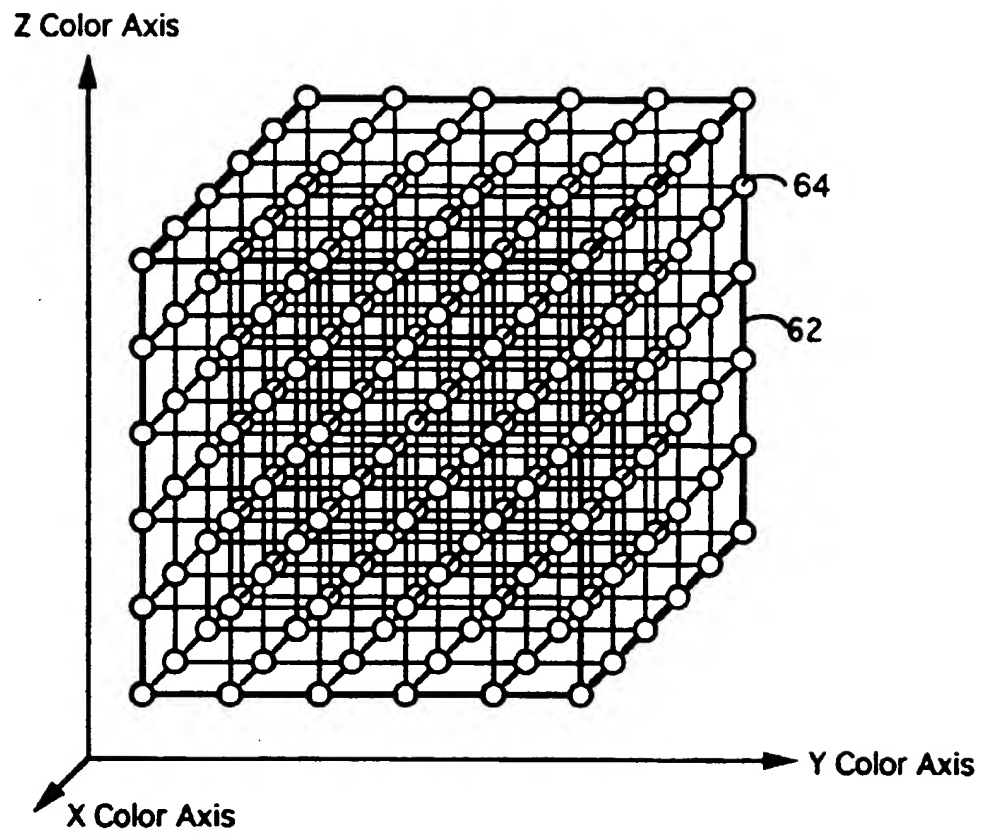


Fig. 7

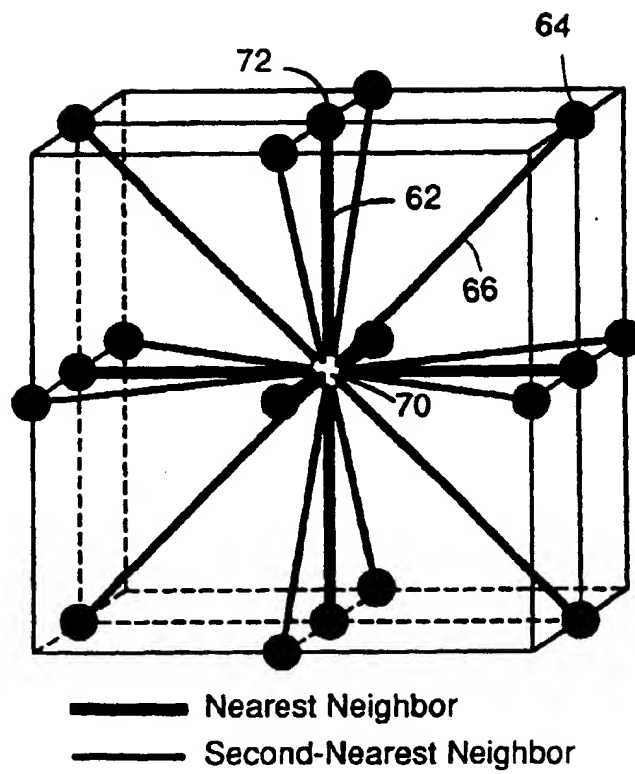


Fig. 8

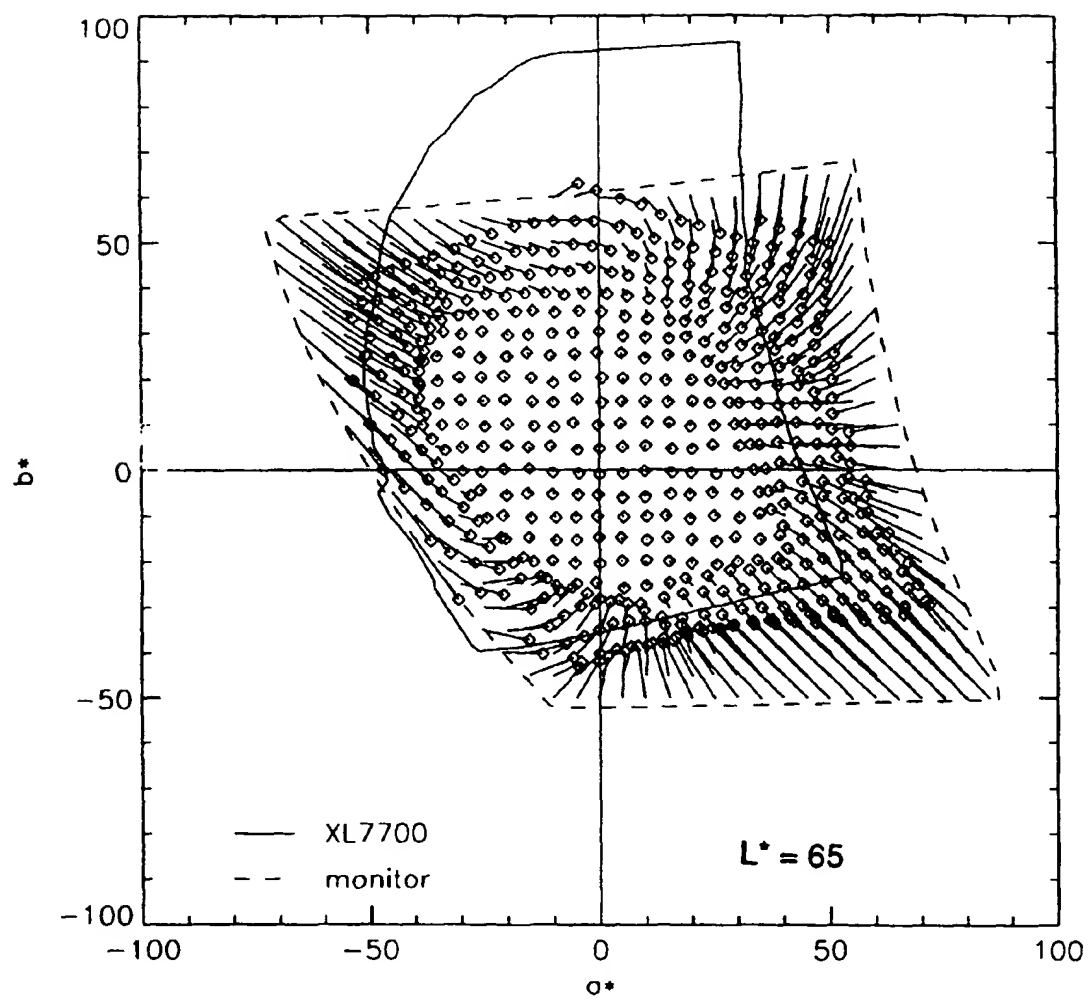


Fig. 9

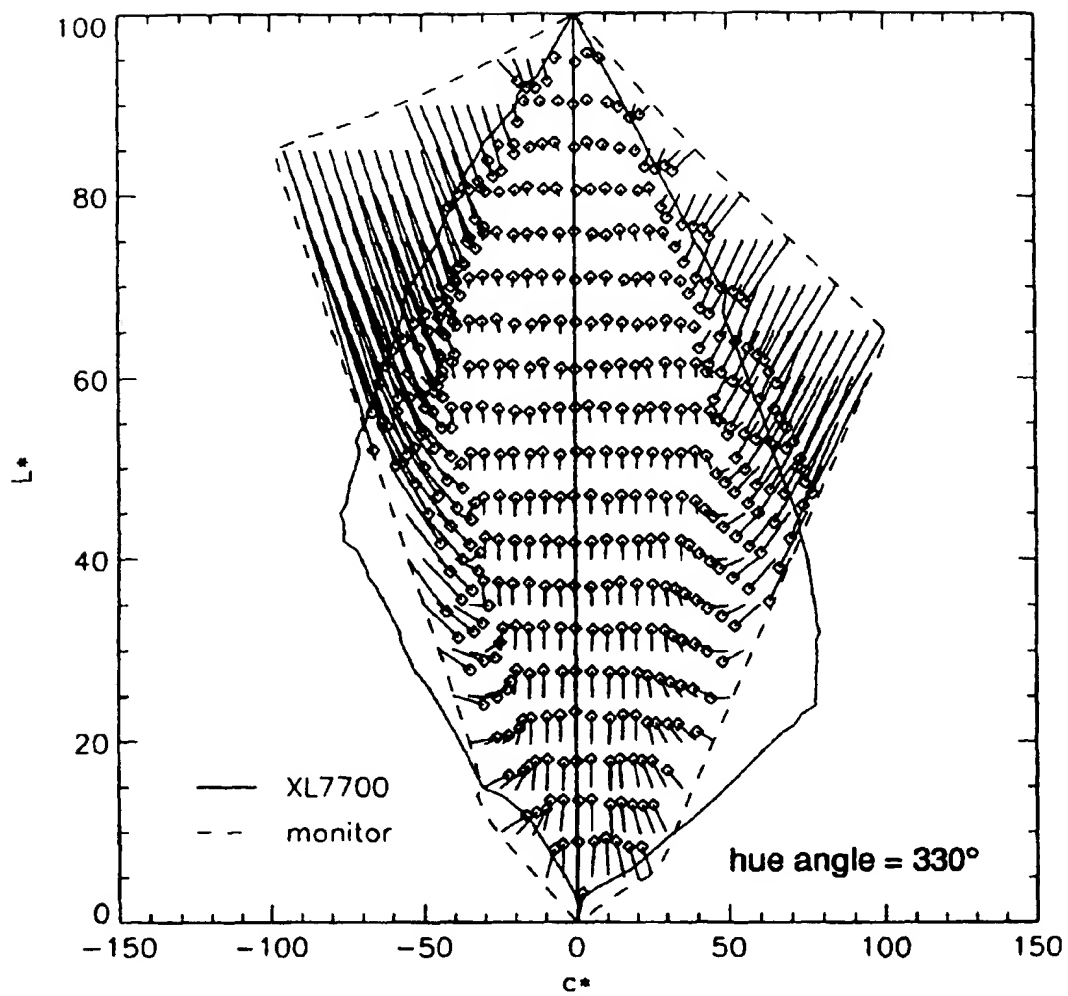


Fig. 10

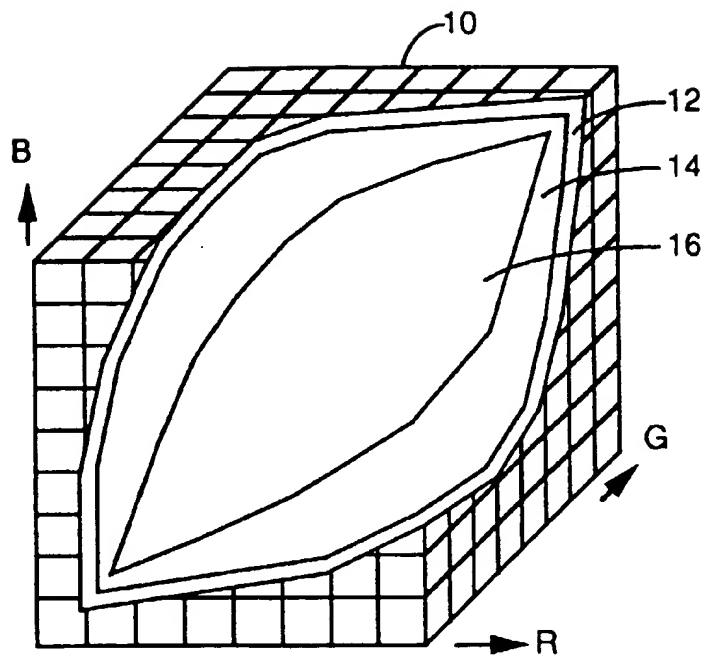


Fig. 11